

Lisa pixley

Application Narrative

Good Idea Grant, May 2011

1. Describe your good idea.

I am an artist formally trained as a painter that has found a new voice in a body of work comprised of prints, and drawings. This series is a study of animals (bears, dogs, fowl and rodents) and objects (axes, trucks, knives, and construction/farm equipment). I am using these subjects to articulate ideas of maternity and masculinity, survival, beauty, and brutality. The work presented, Axe, Pheasant Pelts, Porcupine, and Hound, are examples of this series that I have been able to complete so far. As I work a narrative is revealing itself to me of my upbringing. Raised on a farm, my early ideas about beauty were earth based. Meaning, that within the bleak poverty of a failing farm there were glimmers of profound beauty in the landscape (the foothills of the Berkshires), in the animals (wild and domestic), and the equipment that we needed to sustain ourselves (guns, farm equipment, axes, and knives,)

The prints of these subjects are life size. The idea being that the viewer experiences them on a scale relative to their own scale. For example the work "Porcupine" is the size of a ten month old child, curled and cuddle-able, but sharp and dangerous. This size element greatly effects the viewer's visceral reaction to the work. An example of a similar future piece that the GIG grant will help me create would be of the "Bear". I will be referencing personalities of family members for the gestures while using photo references of grizzly bears. The result will be an emotional study of the two combined. The fur would be meticulously realized with a dry point line, soft, touchable, but matted in places. I would like to achieve the same visceral quality of the "Porcupine", which is the simultaneous impulse to touch and to recoil, both soft and dangerous.

My desire is to both anthropomorphize and objectify the subjects that I have chosen to portray. A "Hound" is a symbol of cunning and loyalty. An "Axe" is a simple rudimentary object that can inspire dual feelings of brutality, and death, as well as survival, strength and resourcefulness. Taking this idea further I start to ask questions like, " can a bucket loader be tender...fatherly or vulnerable? Can a I imbibe an image of a 22 caliber rifle with the pride, courage and fear of the 14 year old who got it as his first gun."

I naturally work large but this work demands a large scale because in a way they are monuments, an homage to things that are gone from my life but were so huge to me as a child. The first pieces in this series, the ones I have shared in my portfolio, almost immediately became trophies to me. It's how we decorated our home We hung on our walls trophies like stags heads, and pelts from the land around us as if they represented some achievement, some sort of battle won. I would like to continue that idea as part of the narrative for this work.

2. Show evidence that the receipt of funds from the Good Idea Grant will advance your aesthetic growth through professional development or the creation of new work.

I've wanted to work on this scale for many years. I naturally work large and I find it an intriguing challenge to push printmaking, so constrained by scale, to be a medium that can take on the authority of size. My heroes of print making have been able to accomplish this. For example Cannonball press who exhibited at Space gallery this winter had prints that were 25 feet long, and Anna Hepler, who carved the floor of a school house and printed it like a woodblock. These artists have inspired me to try this for myself. I'm dying to work BIG!

Funds given to me would help subsidize materials needed to complete the project. The most costly of which would be plates, paper, ink, and framing. It is the size of the work that makes it a hardship to create on my own. Some of the work I will piece together and or hand draw, and others I will have to gain access to an extra-large press. Maine college of Art has one, as well as Bowdoin, both have been offered. Regardless of whether I will receive funding I plan to move forward with this project, but it will be difficult. Any contributions will be of great help.

The cost of materials:

The plates will be approximately \$400.00 to \$500.00 altogether and are readily available. I am choosing to use a process that I have been developing of intaglio on polypropylene, which is considerably less expensive than copper or zinc, the traditional material for this process. The paper that I would need to do the edition will be between \$ 1500.00 and \$2000.00 The ink will cost around 150.00 to 200.00. And lastly, a major cost will be the framing. I can probably barter with a wood worker and do some of the work myself leaving the remaining costs for the materials, between \$800.00 and \$1500. A conservative guess for the price of the whole project will be between \$3000.00 and \$5000.00. I am asking for your assistance with the full award limit of \$1500.00.

When the work is finished I will aggressively seek national exhibition opportunities at venues that cater to larger scale work. I would also like to seek destinations for the work such as in public institutions and new corporate constructions that desire work of this scale and sentiment. I will also like to find exhibition opportunities that focus on contemporary printmaking. I feel that the work is unique in both its process and content and feel confident that I have much to contribute to the dialogue about contemporary printmaking and drawing.

EDUCATION

MAINE COLLEGE OF ART, BFA Degree 2007

SELECTED EXHIBITIONS

TROPHEYS AND MEMORY, Rabelais Books, Portland Me, Current
STORY TELLERS, Glickman University Library, Portland Me, 2011
KINGDOM, Whitney Artworks, Portland, Me, 2010
COMIC-AL, Center for Maine Contemporary Art, Rockport Me, 2009
FOREVER YOUNG, Farnsworth Museum, Rockport Me, 2008
OSTRICH DIARIES, *Space Gallery, Portland, ME, 2006*
GROUP SHOW, *Zero Station, Portland, ME, 2006*
THESES EXHIBITION, *The June FitzPatrick Gallery, Portland, ME, 2006*
BODY PARAGRAPH, Casco Bay Books, Portland, ME, 2005
BLACK FRAME ART SHOW, Three Fish Gallery, Portland, ME, 2005-2006
BOUNDARIES, The Hay Gallery, Portland, ME, September 2004
TREATS, The Hay Gallery, Portland, ME, Group show, 2003
DECADENCE, The Hay Gallery, Portland, ME, 2003
NEW TALENT, The Hay Gallery, Portland, ME, group show, 2003
OPEN HOUSE, The Artist Studios, Portland, ME, group show, 2002 to 2011
THE FETISH GARDEN, The Hay Gallery, Portland ME, Group show, 2003
2001
AMBIONIC, 538 Congress Street, Portland, ME site specific installation, 2000

IN PRINT

Featured Artist, Maine Magazine, July 2010
"Passion's New Power, Emotional Landscapes" by Lance Tapley, cover story, September 2003
"Savage Beauty: Eight Up and Coming Artists," by Alison Bullman,
Portland Magazine, cover story, September 2002
"From Anchovies to Art," by Chris Busby, The Casco Bay Weekly, 1999

EMPLOYMENT

FOUNDER/DIRECTOR, Pickwick Independent Press, Portland, ME. 2008-Current.
MANAGER, Artist Studio Building, Portland, ME 2004 – Current.

HONORS AND SPECIAL PROJECTS

PRINTMAKING RESIDENT, Penland School of Craft. 2010
ARTIST'S ASSISTANT, Alison Hildreth, 2007-Current
PRINTMAKER'S APPRENTIS, David Wolfe, 2008-Current.
MANAGER, Artist Studio Building, Portland, ME 2004 – Current.
CAPTAIN, "The Randy Rowers," Portland's all woman's open ocean rowing team. Portland, ME.
2008
SPACE GALLERY, Guest Curator, "The Ostrich Diaries" August 2006
SPACE GALLERY, Volunteer Coordinator, Portland, ME, 2004 to 2005
INSTRUCTOR, Maine College of Art. Continuing Studies, Portland, ME, 2004
TALENT AWARD, Maine College of Art, Portland, ME, 2000

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List of Slides in order presented:

1. "Hound" Drypoint on 100% cotton rag paper, hand colored, 24X52 inches, 2010.
2. "Pheasant (Orange)" " Drypoint on 100% cotton rag paper, hand colored, 24x40 inches, 2010.
3. "Porcupine" Charcoal on 100% cotton rag paper, 22x30 inches, 2010.
4. "Axe" " Drypoint on 100% cotton rag paper, 15X52 inches, 2010.
5. "Bomb Pheasant" " Drypoint on 100% cotton rag paper, 30x40 inches, 2010.
6. "Birdie Bon Bons" " Drypoint on 100% cotton rag paper, hand colored, 18x24 inches, 2010.
7. "Book of Slow Hours" Portion of a drawing installation, images were viewed through "peepholes". Charcoal on 100% cotton rag paper, 2010.
8. "Peephole Birds" Portion of a drawing installation, images were viewed through "peepholes". Charcoal and drypoint on 100% cotton rag paper, 2010.